December 2019

Shmoop Introduction to Literature English I and II Program Summary

Section 1. Texas Essential Knowledge and Skills (TEKS) and English Language Proficiency Standards (ELPS) Alignment

Grade	TEKS Student %	TEKS Teacher %	ELPS Student %	ELPS Teacher %
English I	87.10%	87.10%	100.00%	100.00%
English II	78.13%	78.13%	100.00%	100.00%

Section 2. Texts (what students read, see, and hear)

- The materials include high-quality texts across a variety of text types and genres.
- The materials do not include quantitative and qualitative analyses resulting in a grade-band categorization of texts, and they do not provide information about the Lexile level and text structure, language features, meaning, and knowledge demands regarding the texts found in the program. The materials include texts that are appropriately complex for the grade levels.

Section 3. Literacy Practices and Text Interactions: Reading, Writing, Speaking, Listening, Thinking, Inquiry, and Research

- The materials provide students the opportunity to analyze and integrate knowledge, ideas, themes, and connections within texts using clear and concise information and well-defended text-supported claims through coherently sequenced questions and activities.
- The materials consistently provide students the opportunity to analyze the language, key ideas, details, craft, and structure of individual texts.
- The materials provide a year-long plan for building academic vocabulary but do not include scaffolds and supports for teachers to differentiate vocabulary development for all learners.
- The materials provide students the opportunity to develop composition skills across multiple text types for varied purposes and audiences.
- The materials provide students consistent opportunities to listen to and speak about texts.
- The materials provide opportunities for students to engage in both short-term and sustained inquiry processes throughout the year and provide support to identify and summarize high-quality primary and secondary sources.

Section 4. Developing and Sustaining Foundational Literacy Skills (Grades K-5 only)

Section 5. Supports for Diverse Learners

- The materials include supports for students who perform below grade level and above grade level.
- The materials provide some support and scaffolding strategies for English Learners (ELs).

Section 6. Ease of Use and Supports for Implementation

- The materials do not include a TEKS for English Language Arts and Reading-aligned scope and sequence.
- The materials include annotations and support for engaging students in the materials as well as annotations and ancillary materials that provide support for student learning and assistance for teachers.

Section 7. Technology, Cost, and Professional Learning Support

- The publisher submitted the technology, cost, and professional learning support worksheets.

December 2019

Shmoop Introduction to Literature English I

2.1 Materials include **high-quality texts** for ELAR instruction and cover a range of student interests.

- The texts are well-crafted, representing the quality of content, language, and writing that is produced by experts in various disciplines.
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Meets 4/4

The texts are well-crafted and of publishable quality, representing the quality of content, language, and writing that is produced by experts in various disciplines. The variety of texts cover a wide range of student interests, including the supernatural, finding your place, how to deal with loss, young love, and helping others.

Examples include but are not limited to:

The materials include well-known authors, such as Alice Walker, Harper Lee, Ray Bradbury, and Edgar Allen Poe, and well-known texts, such as "The Raven" by Edgar Allen Poe, *The Crucible* by Arthur Miller, and *Romeo & Juliet* by William Shakespeare. The materials also include short stories, such as "Cathedral" by Raymond Carver and *The Complete Short Stories of Flannery O'Connor* by Flannery O'Connor, and nonfiction texts, such as *The Immortal Life of Henrietta Lacks* by Rebecca Skloot, and Franklin D. Roosevelt's speech "Four Freedoms."
In Unit 2, students read and analyze a vast collection of poems by well-known writers, including "There is no Frigate like a Book" by Emily Dickinson, "Home Burial" by Robert Frost, "The Raven" by Edgar Allen Poe, and "The Lake Isle of Innisfree" by William Butler Yeats.

In Unit 3, students read and analyze the classic American novel *To Kill a Mockingbird* by Harper Lee, which centers on student interest topics—justice, prejudice, and equity in an extremely unfair society. Between reading select chapters of the novel, students explore the fabric of the society in the American South during the 1930s. They also learn how the novel was received in

the past and in recent times by reading other texts, including selections of a documentary narrative from Christopher Metress' investigation of the Emmett Till case, *The Atlantic*'s original review, a blog containing comments about having the book removed from a school reading list, and a response written in the *Washington Post* for the book's 50th anniversary.

Unit 4 focuses on the mentor text *The Book Thief* by Markus Zusak, a modern classic about World War II. This is a high-quality, historical fiction text set in Nazi Germany and narrated by an unusual character—Death. The text immerses students in a young preteen girl's experience trying to survive in a bleak world.

In Unit 5, students read the short story "That Spot" by Jack London, the epic poem *Beowulf*, and Gabriel Garcia Marquez's novel *Love in the Time of Cholera*.

Unit 6 guides students through Arthur Miller's *The Crucible* and William Shakespeare's *Romeo and Juliet*. Students explore these texts, focusing thoroughly on different aspects of plays.

In Unit 8, students read the novel-length nonfiction text *The Immortal Life of Henrietta Lacks* by Rebecca Skloot, which then serves as inspiration for original poetry, blog posts, and research papers.

2.2 Materials include a **variety of text types and genres across** content that meet the requirements of the TEKS for each grade level.

- Text types must include those outlined for specific grades by the TEKS:
  - Literary texts must include those outlined for specific grades.
  - Informational texts include texts of information, exposition, argument, procedures, and documents as outlined in the TEKS.
- Materials include print and graphic features of a variety of texts.

Meets 4/4

The materials include a variety of text types and genres across content that meet the requirements of the TEKS for each grade level. Literary texts include poetry, drama, fiction, and literary nonfiction, such as memoirs and essays. Informational texts include speeches and rhetorical texts. Throughout the materials, a variety of multimodal graphics, pictures, audio clips, and video clips support the texts.

Examples of literary texts include but are not limited to:

"Cathedral" by Raymond Carver (American fiction)
"Fog" by Carl Sandburg (poetry)
"The Raven" by Edgar Allen Poe (poetry)
To Kill a Mockingbird by Harper Lee (American fiction)
The Book Thief by Markus Zusak (Australian historical fiction)
The Martian Chronicles by Ray Bradbury (American science fiction)
The Crucible by Arthur Miller (American drama)
The Immortal Life of Henrietta Lacks by Rebecca Skloot (American nonfiction)

Examples of informational texts include but are not limited to:

"Four Freedoms" by Franklin D. Roosevelt (speech)
"From Baby Fat to Stubble: Growing Up in Real Time" by Manohla Dargis (*New York Times* movie review)
The Gettysburg Address by Abraham Lincoln (speech)
"Introduction to the Holocaust" from the United States Holocaust Memorial Museum website
"The Lottery" by Shirley Jackson (encylopedia.com)

“World War II: Summary and Analysis” (Shmoop.com)
Various articles from *The Onion* (satirical news website)
Movie reviews from the *New York Times, Washington Post, Wall Street Journal, USA Today,* and *Chicago Tribune.*

Examples of print and graphic features include but are not limited to:

Unit 1 features a screenshot captioned “Thirty minutes of the Fonz, or ten pages of a short story?” and students ponder how one short story can become a 30-minute sitcom. Another lesson in Unit 1, titled “Cage Match,” includes a photo of Dracula with the caption “Edward, is that you?” introducing students to the idea of rivalry. Students also view two video clips on how to detect and understand a protagonist, such as Holden Caulfield in *The Catcher in the Rye*, and an antagonist, such as Satan in *Paradise Lost*.

In Unit 3, when reading *To Kill a Mockingbird* by Harper Lee, students view a picture of a smiling elderly lady wearing glasses, captioned “Harper Lee or Scout Finch, all grown up?” Students access different hyperlinks where they view graphic features to understand vocabulary words, literary terms, or build background knowledge. For example, after clicking a hyperlink titled “Truman Capote,” students see a photo of him and read background information on the real-life person Dill represents in *To Kill a Mockingbird*.

In Unit 8, a graphic text reads “Just think of potatoes as pieces of knowledge: you might get dirt under your nails digging for 'em”; this gives students a useful metaphor for the research process, preparing them for reading nonfiction and the grit involved in digging for answers.

2.3 Texts are at an **appropriate level of complexity** to support students at their grade level.

- Texts are accompanied by a text-complexity analysis provided by the publisher.
- Texts are at the appropriate quantitative levels and qualitative features for the grade level.

Partially Meets 2/4

The materials include texts that are at the appropriate level of complexity to support students at their grade level. The texts are at the appropriate quantitative levels and possess the proper qualitative features for the grade level. However, the publisher does not provide a text-complexity analysis to accompany the texts.

Examples include but are not limited to:

To Kill a Mockingbird by Harper Lee (1120L)
The Book Thief by Markus Zusak (730L)
The Crucible by Arthur Miller (1320L)
Romeo and Juliet by William Shakespeare (1260L)
The Diary of Anne Frank by Anne Frank (1020L)
The Immortal Life of Henrietta Lacks by Rebecca Skloot (1140L)

3.a.1 Materials contain questions and tasks that **support students in analyzing and integrating knowledge, ideas, themes, and connections within and across texts.**

- Most questions and tasks build conceptual knowledge, are text-specific/dependent, target complex elements of the texts, and integrate multiple TEKS.
- Questions and tasks require students to
    - make connections to personal experiences, other texts, and the world around them and
    - identify and discuss important big ideas, themes, and details.

Meets 4/4

The materials contain questions and tasks that support students in analyzing and integrating knowledge, ideas, themes, and connections within and across texts. Most questions and tasks build conceptual knowledge, are text-specific/dependent, target complex elements of the texts, and integrate multiple TEKS. Questions and tasks require students to make connections to personal experiences, other texts, and the world around them and identify and discuss important big ideas, themes, and details.

Examples include but are not limited to:

In Unit 1, students explain how they get to know a new acquaintance. Next, students explore the literary vocabulary terms *direct* and *indirect characterization*. Students analyze various examples of these terms, then apply the skills learned to story excerpts by answering the guiding question “What do we learn about the character from this passage?” Students work through the same sequence of instructions with different literary terms in subsequent units. Also in Unit 1, students select a word and then write a 150-word explanation of the personal connection they have to this word and why it evokes certain feelings. Students then create a word cloud of at least 25 such words they relate to.

In Unit 3, when reading *To Kill a Mockingbird* by Harper Lee, students identify major and minor characters, examine how the characters are constructed, and determine what worldviews the characters represent by gathering important quotes that reveal insight. Students explore additional resources to better understand the fictional town of Maycomb and the historical context of the novel; students recognize the importance of historical context and its influence on the setting, the characters, and the text as a whole. Students assign each character a theme song based on their analysis of the various texts. After completing *To Kill a Mockingbird*,

students choose a different character and explain how the novel would be different if told from that character's perspective, using specific evidence from the text to support their claims. Later in the unit, students evaluate Atticus as an effective role model and use specific textual evidence to answer several discussion and essay questions. Students make real-world connections as they analyze the functionality of the justice system in which an innocent Tom Robinson is found guilty.

In Unit 4, students read *The Book Thief* by Markus Zusak, and explore dramatic irony, thinking back to a time when they read another text and knew more as the reader than the characters do in the story. Students reflect on how this technique affects the understanding of the text.

In Unit 7, students ponder the philosophical question "Is there even such a thing as a fact anymore?" by comparing and contrasting a 2009 police report with the response of the police department, "paying special attention to the written report...rather than chart form."

3.a.2 Materials contain questions and tasks that require students to **analyze the language, key ideas, details, craft, and structure of individual texts.**

- Questions and tasks support students' analysis of the literary/textual elements of texts, asking students to
    - analyze, make inferences, and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding;
    - compare and contrast the stated or implied purposes of different authors' writing on the same topic;
    - analyze the author's choices and how they influence and communicate meaning (in single and across a variety of texts); and
    - study the language within texts to support their understanding.
- Questions and tasks require students to study the differences between genres and the language of materials.

Meets 4/4

The materials contain questions and tasks that support students' analysis of the literary and textual elements of a text. A variety of tasks and questions require students to analyze the language, key ideas, details, craft, and structure of individual texts. Students make inferences about the author's purpose and craft and analyze literary choices to understand the text. In addition, students examine identical themes across different texts to compare and contrast authors' stylistic choices. Students also study the words authors use to describe characters and determine the motivations for the characters' actions.

Examples include but are not limited to:

In Unit 1, students focus on the nonsensical language in texts by Dr. Suess and how he uses words to create meaningful, understandable text. They compare these word choices with those of Lewis Carroll in "Jabberwocky." Students choose several quotes from each and make a claim arguing one side or the other of the question "Is Dr. Seuss a knock-off of ol' Lewis Carroll?" Because both authors create meaning from nonsense, students recognize that "nonsense is a real form of language when used properly." Also in Unit 1, students analyze Raymond Carver's "Cathedral" to understand the narrator and the wife. They create a graphic organizer, finding examples of diction and syntax in the text that reflect how these characters react to each other. For example, students analyze the short, choppy sentences chosen by the narrator and their influence on the reader's understanding of the blind man as "an ordinary working guy."

Students also understand that the author's choice not to name the characters creates separation and an impersonal feel. Students complete a progression of independent activities analyzing multiple examples of such stylistic choices. Finally, students explain how diction and syntax affect the reader's understanding of the text and why they matter, including examples of contrasting language formats, such as formal versus informal, abstract versus concrete, and plain versus ornate.

In Unit 2, students compare and contrast the purposes of different authors' writing on the same topic by reading three different poems—Archibald MacLeish's "Ars Poetica," Charles Bukowski's "So you want to be a writer?" and Emily Dickinson's "There is no Frigate like a Book"—about what poetry means to the world. Students define poetry and determine its purpose based on the texts read. Later in the unit, students use their definition of poetry to analyze Carolyn Forche's "The Colonel," decide if it is a poem or prose, and defend their answer.

In Unit 6, students "investigate the myriad ways in which authors creatively utilize, twist, and manipulate language to form brilliant images and evoke emotion from the reader." As they analyze an author's writing style and tone, students learn about literary devices such as simile, allusion, imagery, and personification. Students identify and analyze these devices in shorter texts, including "Sonnet 130" by William Shakespeare, "The Negro Speaks of Rivers" by Langston Hughes, "Do Not Go Gentle into That Good Night" by Dylan Thomas, and "After Apple Picking" by Robert Frost. Students then move on to the main text, *The Crucible* by Arthur Miller; they identify the literary devices and explain how all the devices contribute to style and tone.

In Unit 7, students practice annotation by studying each line of the required text for examples of pathos, logos, or ethos. To help support their conclusions, students answer guiding questions: "What should I say to win over the audience? (pathos); What facts and figures should I use to show my point? (logos); How should I show that I know what I am saying? (ethos)."

3.a.3 Materials include a cohesive, year-long plan for students to interact with and build key **academic vocabulary** in and across texts.

- Materials include a year-long plan for building academic vocabulary, including ways to apply words in appropriate contexts.
- Materials include scaffolds and supports for teachers to differentiate vocabulary development for all learners.

Partially Meets 2/4

The materials provide some opportunities throughout the year for students to build their knowledge of academic vocabulary and apply their understanding in the appropriate contexts. Students receive instruction in and examples of academic and content-specific vocabulary. Many of the lessons/activities include opportunities for students to demonstrate their ability to analyze context by determining the meaning of specific words identified in the text. Teachers receive some guidance on which vocabulary to consider addressing, but the materials provide few structures for developing vocabulary or scaffolding instruction to meet the needs of diverse learners.

Examples include but are not limited to:

Unit 1 begins with a lesson that provides "tricks" for students to use for understanding words in context. Students read the details of each trick: using context clues, looking at word parts, determining part of speech, and using analogies.

In Unit 3, students interact with vocabulary words by self-selecting ten words from a portion of their text, *To Kill a Mockingbird* by Harper Lee. Using an online resource, students define these words and create flash cards "for future use" with Shmoop's "Do-It-Yourself" flashcard feature. Students complete this process multiple times throughout the unit. In one activity, students work on a digital presentation in which they use text-based quotes to support their argument, giving them the option to use the vocabulary collected while reading *To Kill a Mockingbird* in appropriate contexts.

In all "Teacher Passes," the activity "Chew On This" appears, asking students to dive into the complexity of literary terms and associated academic vocabulary such as *parables*, *fables*, *didactic*, and *theme*. As students determine a text's theme, they identify how elements of the text (setting, characters, conflict, etc.) contribute to that theme. Students repeatedly work

through this activity (in any and all units), focusing on creating concise presentations. “The goal here is to get students to understand that, even if something can be condensed into a short presentation, it doesn't mean it’s not complex.” Because there is repetition in the format, students focus more on the academic understanding of the topic.

In all “Teacher Passes,” the activity “Character Journal Entry” provides students with the opportunity to dive more deeply into the conflicts in literature by examining character motivations and reactions. Students learn/review associated essential vocabulary: *protagonist*, *antagonist*, *antihero*, *conflict*, *anticlimax*, *climax*, and *Freytag’s pyramid*.

3.a.4 Materials include a clearly defined plan to support and hold students accountable as they engage in **independent reading.**

- Procedures and/or protocols, along with adequate support for teachers, are provided to foster independent reading.
- Materials provide a plan for students to self-select text and read independently for a sustained period of time, including planning and accountability for achieving independent reading goals.

Does Not Meet 0/1

The materials do not include a clearly defined plan to support and hold students accountable as they engage in independent reading. Procedures and/or protocols, along with adequate support for teachers, are not provided to foster independent reading. The materials do not provide a plan for students to self-select texts and read independently for a sustained period of time, nor is there any way for students to plan and hold themselves accountable for achieving their independent reading goals.

Examples include but are not limited to:

Students read texts assigned throughout the units independently. Shmoop provides literature guides as additional resources, such as videos and historical analyses. This fosters independent reading, as it allows students to access content-relevant text. For instance, in Unit 3, as students read *To Kill a Mockingbird* by Harper Lee, links connect them to documents or sites for each of the following: Scout Finch, Jim Crow, Civil Rights Movement, and the Great Depression. However, there is no clear plan that details the implementation of independent reading; students are not self-selecting reading materials, nor are they setting independent reading goals.

3.b.1 Materials provide support for students to develop **writing skills** across multiple text types for a variety of purposes and audiences.

- Materials provide students opportunities to write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.
- Materials provide students opportunities to write informational texts to communicate ideas and information to specific audiences for specific purposes.
- Materials provide students opportunities to write argumentative texts to influence the attitudes or actions of a specific audience on specific issues.
- Materials provide students opportunities to write correspondence in a professional or friendly structure.
- Materials provide students opportunities to write literary and/or rhetorical analyses (English III-IV only).

Meets 4/4

The materials provide support to develop students' writing skills across multiple text types and for a variety of purposes and audiences. Students write a variety of literary texts to express their ideas and feelings about real or imagined people, events, and ideas. They also have opportunities to write informational texts to communicate ideas and information to specific audiences, argumentative texts to influence the attitudes of specific audiences on specific issues, and correspondence in a professional or friendly structure.

Examples include but are not limited to:

At the end of Unit 1, students write the first draft of a short story using the different skills and elements they practiced in previous lessons of the unit, such as developing a protagonist and an antagonist, planning the plot using a graphic organizer, and reading several short stories, such as "Everyday Use" by Alice Walker and "Cathedral" by Raymond Carver, as examples of how to reveal things about the protagonist and antagonist in subtle ways.

In Unit 2, students have opportunities to build textual evidence in argumentative essays. Students read the poem "Digging" by Seamus Heaney and compose a 500-word argumentative essay in which they take a stand on whether geography or setting is more important in the poem. Students defend their position throughout the essay by pulling proof from the text.

In Unit 3, students write a 200-word review stating their opinion on the appropriateness of *To Kill a Mockingbird* by Harper Lee and its everlasting messages and themes. Students use specific textual examples to prove their point and then publish the review to an internet audience.

In Unit 5, students write an argumentative paragraph explaining whether or not they agree that "There Will Come Soft Rains," one of the short stories in *The Martian Chronicles* by Ray Bradbury, is actually about people and cite at least two pieces of textual evidence to back up their claim. Students then post their completed paragraph to the discussion board, read their peers' claims, and write at least two text-supported responses. One response should agree with a peer's post and the other response should refute a peer's post.

In Unit 6, students describe their set design ideas for the forest and for Salem from *The Crucible* by Arthur Miller, including specific references to Miller's text. Students write an explanation of how the chosen sets accurately "set the scene for the play and enhance the audience's understanding and experience."

In Unit 7, students use previously read informational articles to write a literary response that is between 400 and 500 words. In this response, students explain criteria for valid news sources, evaluate multiple news sources using these criteria, and present their findings in the response. The students inform readers, using evidence, about what makes a valid source. Next, students write an op-ed article based on a topic of their choosing.

3.b.2 Most written tasks require students to **use clear and concise information and well-defended text-supported claims** to demonstrate the knowledge gained through analysis and synthesis of texts.

- Materials provide opportunities for students to use evidence from texts to support their opinions and claims.
- Materials provide opportunities for students to demonstrate in writing what they have learned through reading and listening to texts.

Meets 4/4

Written tasks throughout the materials require students to use clear and concise information and well-defended text-supported claims to demonstrate the knowledge gained through analysis and synthesis of texts. The materials provide opportunities for students to use evidence from texts to support their opinions and demonstrate in writing what they have learned through reading and listening to texts.

Examples include but are not limited to:

In Unit 1, students read Alice Walker's "Everyday Use" and write a three-paragraph character analysis by looking into the behavior of one of the characters (Mama, Dee, or Maggie) and how they fit within the context of the story. Students must quote from the text to support their character analysis. Later in the unit, students write a critical explanatory analysis assessing an adaptation of "A&P" by John Updike, including a focused controlling statement (argument) about why the adaptation "offers a good reading of the story—or why it doesn't," using evidence from the text and short film to support their claim.

In Unit 2, students select a poem written by a poet such as Langston Hughes, Edgar Allen Poe, or Sylvia Plath and write an analysis of a topic present in the poem. Students read the poem and complete the following steps of the writing process: brainstorm five possible topics to analyze; outline the essay, including an introduction, thesis statement, six body paragraphs, and a conclusion; develop a thesis statement and introduction; write the body of the essay and the conclusion. Students think through guiding questions: "What's the point you are trying to make? (Topic Sentence) How do you know this point to be true? (Evidence) How does the evidence support the point? (Analysis of Evidence)." Finally, students revise, edit, and publish their completed analysis essay.

In Unit 3, students write an opinion piece about *To Kill a Mockingbird* by Harper Lee, analyzing the author's style and supporting their thinking with textual examples. Students find examples of logos and pathos within the text by reading real-life courtroom documents based on actual lawyers' defenses. Students follow the provided framework, which includes sentence starters to guide students' thinking as they write their analysis.

In Unit 5, in a lesson called "Dish on the Discussion," students answer questions based on an interview in which author Judy Oppenheimer gives some insight into the life of Shirley Jackson, author of "The Lottery." Students listen to the interview via a live link to wiredforbooks.org. The following questions help guide students: "What did you notice about the structure of this interview? Does it seem to you as if the interviewer and the interviewee had a good rapport in this interview? Give specific reasons to back up your answer. What are Oppenheimer's major points in this interview?" Using evidence gathered, students then synthesize information to create a 100- to 200-word reflective paragraph discussing the knowledge they gained and the opinions they have about the effectiveness of the interview.

In Unit 8, students read *The Immortal Life of Henrietta Lacks* by Rebecca Skloot and write a 450- to 500-word expository essay of at least three paragraphs on the text's themes. Students explain the theme and how it showed up in the first section; they predict the continuation of this same theme for the remainder of the text. In providing evidence, students must cite a minimum of "ten quotations or direct references with page numbers from the text that support [the] claims."

3.b.3 Over the course of the year, **writing skills and knowledge of conventions are applied in increasingly complex contexts,** with opportunities for students to publish their writing.

- Materials facilitate students' coherent use of the elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text.
- Materials provide opportunities for practice and application of the conventions of academic language when speaking and writing, including punctuation and grammar.
- Grammar, punctuation, and usage are taught systematically, both in and out of context, and grow in depth and complexity within and across units.

Partially Meets 2/4

The materials facilitate students' coherent use of the elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text, and they provide opportunities for students to apply the conventions of academic language when editing their compositions. However, the materials do not teach grammar, punctuation, and usage systematically, and the lessons on conventions that are included do not grow in depth and complexity within and across units.

Examples include but are not limited to:

In Unit 1, students complete a series of readings and activities to build their knowledge of grammar, syntax, and diction. Throughout the unit, students practice writing conventions, such as writing complete sentences from two clauses using different conjunctions and editing run-on sentences using commas, semi-colons, and colons. One lesson in Unit 2 contains two readings and three activities that address spelling. No further lessons that address grammar, punctuation, or usage are provided by the materials.

In Unit 2, students engage with all of the stages of the writing process to compose an analytical essay on a theme in a poem chosen from a provided list. Students brainstorm by answering a set of questions; organize their responses in an outline; draft the thesis statement, introduction, body, and conclusion paragraphs; complete a five-step revising and editing process; and publish their essay.

In Unit 3, students engage with all of the stages of the writing process to compose an argumentative essay, taking "a stance concerning the moral complexity found in *To Kill a*

Mockingbird." To prewrite, students look back at previous work done with the text and write down any words or phrases that stand out, looking for patterns among the webbed ideas and choosing the one that invokes passion. To draft, students create a thesis statement and develop points by adding details from the text, such as imagery and quotations. Students engage in the final stages of the writing process by completing the "Revise, Refine, Publish" activity and publishing their final presentation to a website.

In Unit 4, students develop incrementally longer writing; they build each component of their essay step by step and learn how to present reader-response and how to connect it to the theme of the literary work. One activity in Unit 4 asks students to make a hard copy of a modified storybook using the plot of *The Book Thief*. This activity requires students to write five motifs and five symbolic explanations based on their understanding. This activity focuses students on the structure of their argument (or plot development), which is essential in planning out each page of their abridged storybook.

In Unit 8, students engage with all of the stages of the writing process to compose a research report and publish it online. Students brainstorm, using the technique of mind mapping to develop research questions; evaluate and select reliable sources to conduct research and gather evidence; plan a thesis statement and create an outline; draft the research report; revise and edit (which includes checking the bibliography, cutting content, and reworking language for precision); and publish their report as a blogpost or webpage.

3.c.1 Materials support students' **listening and speaking about texts.**

- Speaking and listening opportunities are focused on the text(s) being studied in class, allowing students to demonstrate comprehension.
- Most oral tasks require students to use clear and concise information and well-defended text-supported claims to demonstrate the knowledge gained through analysis and synthesis of texts.

Meets 4/4

The materials contain speaking and listening opportunities that focus on the text being studied in class, allowing students to demonstrate comprehension. Most oral tasks require students to use clear and concise information and well-defended text-supported claims to demonstrate the knowledge gained through analysis and synthesis of texts.

Examples include but are not limited to:

In Unit 1 activities, students speak and listen to demonstrate comprehension. For example, after reading "Cathedral" by Raymond Carver, students participate in a class discussion and use textual references to explain which moment most affected the wife, shaping her into the woman she became. The materials also offer intentional listening opportunities, allowing students to demonstrate comprehension through listening and report writing. "Worldly Words" invites students to listen to a *Radiolab* podcast episode called "Words that Change the World." Students listen attentively to the interview, pausing and rewinding as necessary. Students summarize each of the three parts of the broadcast and explain how each part is connected to the others and to the main idea of the podcast. For example, students engage in discourse and dig deeper within the ideas that they heard as they ask (and answer) "So what?" Students are tasked with the objective of talking about "what literature means" and "how literature means" as they analyze and talk about their understanding of text.

In Unit 3, with the focal text, *To Kill a Mockingbird* by Harper Lee, students complete an activity called "Emmett Till and Tom Robinson." The class discusses the Civil Rights Movement and its connection to the main text. In addition, students read selected articles, such as "The Murder of Emmet Till" and "People and Events: Emmett Louis Till (1941–1955)," which detail events related to civil injustices. Independently, students answer questions surrounding the life of Emmett Till; they then share answers in a whole-class discussion, comparing answers and checking for understanding. Using the information on Till as a model, students independently

create a biography for Tom Robinson. In this, they must include things about Robinson's family, occupation, birth, death, and so on. Although some information is inferred, students use related textual evidence to back up all pieces of the claims. Then, before turning in the assignment, students divide into "pairs or small groups to share their work and hear how others completed the assignment."

In Unit 4, after students listen to the prologue of *The Book Thief* by Markus Zusak read aloud, they pair up to discuss who the narrator is, why the author chose that narrator, and how effective the narrator is. During this partner activity, they also read a quote from the text and determine what that quote tells the audience about the narrator. In another opportunity, students discuss their ideas of courage, using examples from *The Book Thief* as their "jumping-off point." In addition, after watching clips about the Holocaust and browsing websites, students discuss, as a class, the necessity of remembering such horrible events and consider who is qualified to talk about them.

In a Unit 6 activity, "I'm a Survivor, or What Beyonce and Elizabeth Proctor Have in Common," students create a character sketch of Elizabeth from *The Crucible* by Arthur Miller and use it to respond to questions about the character in groups of three or four. These groups list other famous survivors from movies or texts with whom they are familiar. They listen to Beyonce's song "I'm a Survivor." Looking at their list of survivors, students discuss two questions: "What do these survivors have in common?" and "How are these qualities similar or different to those of Elizabeth Proctor?" Students refer to their charts and text evidence to support their claims. Then, students make a final determination about what makes a survivor and share with the class.

Additionally, the materials provide "Teacher Passes," which contain engaging activities, discussion questions, and assignments teachers can use in class to accompany a text. These provide opportunities for students to demonstrate comprehension of the text being studied in class; to speak in pairs, groups, or within whole-class discussions; and to listen to others. For example, in Unit 6's "*Romeo and Juliet* Teacher Pass," one activity has students watch a video once without taking notes, and then watch it again, this time taking notes. Afterwards, they are grouped to discuss specific questions, such as "Do you agree with Shmoop's thoughts on the topic?" and "Can you relate this topic or argument to other specific moments in the text?" They use their notes and the text for text evidence to support their rationale.

3.c.2 Materials engage students in **productive teamwork and student-led discussions, in both formal and informal settings.**

- Materials provide guidance and practice with grade-level protocols for discussion to express their own thinking.
- Materials provide opportunities for students to give organized presentations/performances and speak in a clear and concise manner using the conventions of language.

Meets 4/4

Materials engage students in productive teamwork and student-led discussions, in both formal and informal settings, and provide guidance and practice with grade-level protocols for discussion to express students' own thinking. The opportunities found in the "Teacher Pass" help students communicate their own ideas effectively and practice giving organized presentations/performances, speaking clearly, concisely, and using the conventions of language.

Examples include but are not limited to:

In Unit 1, the "Teacher Pass" for "Cathedral" by Raymond Carver instructs students to get into groups of three, choose a character on which to focus for the activity, and read the third section of the story, being sure to consider how their chosen character experiences the scene. Students describe how the character views the scene during a 15-minute free-write session. Students rotate roles, so that each participant writes from all three points of view. Once all students have written their ideas, students discuss/analyze the similarities and differences in each other's work, focusing on the clarity of the ideas expressed and the connection to the text.

In "Shmoop Amongst Yourselves," found in the "Teacher Pass" for *To Kill a Mockingbird* by Harper Lee (Unit 3), students watch two videos about the characters Boo Radley and Scout, twice. After the first viewing, students discuss questions about the videos, such as "Is the question [the video is asking] about a theme? A character? A quote? Something else entirely?" Students watch a second time and take notes, specifically listening for information that can help them answer the question. Finally, students break into small groups and discuss their thoughts by answering the questions "Do you agree with Shmoop's thoughts on the topic? Can you relate this topic or argument to other specific moments in the text? How would *you* answer the question?" Students then share their small-group discussions as a whole class.

In Unit 4, for *The Book Thief* by Markus Zusak, students talk about the idea of courage with their classmates, using the text as a starting point for the discussion. They brainstorm situations in their own lives when they have been inspired to do something courageous. Then, in groups of three or four, students collaborate to create a 10-question multiple-choice courage test. For homework, they take all the tests created by their classmates. They share their experiences taking the tests, pondering questions such as "What keeps us from doing the right thing?" and "Were there any surprises on the tests?" Finally, they complete a 10-minute free-write about the activity.

In Unit 6, for *The Crucible* by Arthur Miller, students discuss as a class whether they agree with the following quote from Stephen King: "And this wasn't lying, not really. It was leaving out." They analyze the complexities of the definition of lying, then relate their thoughts to *The Crucible*. The class divides into two groups; one reads *The Wall Street Journal*'s "Why We Lie" and the other reads *Psychology Today*'s "Why We Lie." Students complete a "jigsaw" activity comparing the two articles in pairs. The class comes back together to discuss their findings by answering questions such as "What explanation do you now have for all the lying in the play?" and "Can you better explain the cycle of dishonesty and how it got so wildly out of control?"

In one of the general activities in the "Teacher Pass," "Facebook Plot Summary," students, in pairs, use Freytag's Pyramid to break down the plot of the text being studied and create a "Facebook News Feed Edition" and a mock Facebook page modeled after one they explore created by Sarah Schmelling.

3.d.1 Materials engage students in both **short-term and sustained recursive inquiry processes to confront and analyze various aspects of a topic using relevant sources.**

- Materials support identification and summary of high-quality primary and secondary sources.
- Materials support student practice in organizing and presenting their ideas and information in accordance with the purpose of the research and the appropriate grade level audience.

Meets 4/4

The materials engage students in both short-term and sustained recursive inquiry processes to confront and analyze various aspects of a topic using evidence from relevant sources. The materials support the identification and summary of high-quality, credible primary and secondary sources. They also provide students opportunities to practice organizing and presenting their ideas and information in accordance with the purpose of the research.

Examples include but are not limited to:

In Unit 3, students read *To Kill a Mockingbird* by Harper Lee. Students also read an original review from *The Atlantic* that was published the year the novel was originally released, the American Library Association's record of banned books, and a blog entry written by a teacher in response to the novel being banned. Materials encourage students to look for other sources with information about the topic. Students then write their own review with their opinion on the appropriate and everlasting nature of the themes and messages within the novel, using the evidence gathered from the assigned texts and independent research. Students publish their reviews to authentic audiences online.

In Unit 6, students read *Romeo & Juliet* by William Shakespeare and *The Crucible* by Arthur Miller and then research several different adaptations of both plays. For example, adaptation choices for *Romeo & Juliet* include movies and TV productions such as *Gnomeo & Juliet*, videos such as "Rome-old and Juli-eh," and historical documents such as "It's So Tragical." Students review 4–5 adaptations of the same play and examine how the authors used ideas written by different people to make their own "work of art." Students then use this information to create their own adaptation of a 500- to 1000-word excerpt of one of the plays. Students must choose a narrator, stay true to the plot and original dialogue, add written setting and action details only visible in a drama, and use literary devices studied to this point in the course.

In Unit 7, students find two credible sources that cover similar topics (for example, the news sources *National Public Radio* and *Democracy Now*) and select ten articles published by the selected sources. Students use a provided graphic organizer to create a comparison chart that analyzes the sources' different perspectives about the same events and then develop a 400- to 500-word argumentative essay discussing what constitutes a reliable source.

In Unit 8, students learn techniques and questions to test for reliable sources. Students learn about primary sources and how to look for materials written by experts in a field or published by respected entities. To determine a source's credibility, materials note students should consider the questions "Who wrote the content? Who published the site? How objective does it seem to be?"

In Unit 8, students read *The Immortal Life of Henrietta Lacks* by Rebecca Skloot and compare it to other texts, such as "A Cell's Life by Norman Fost: A Review of *The Immortal Life of Henrietta Lacks* by Rebecca Skloot" as well as an article from *The Guardian* titled "*The Immortal Life of Henrietta Lacks* by Rebecca Skloot: This account of a medical marvel both irritates and fascinates Hilary Mantel" by Hilary Mantel. Students find information about gene patenting and tissue selling and then write a research paper to share their findings. They build an outline to organize their paper and continue working through the writing process as they integrate the research into the body of their paper. Students submit final essays with bibliographies included.

3.e.1 Materials contain **interconnected tasks** that build student knowledge and provide opportunities for increased independence.

- Questions and tasks are designed to help students build and apply knowledge and skills in reading, writing, speaking, listening, thinking, and language.
- Materials contain a coherently sequenced set of high-quality, text-dependent questions and tasks that require students to analyze the integration of knowledge and ideas within individual texts as well as across multiple texts.
- Tasks integrate reading, writing, speaking, listening, and thinking; include components of vocabulary, syntax, and fluency, as needed; and provide opportunities for increased independence.

Meets 4/4

The materials reviewed contain interconnected tasks, offering students multiple opportunities to build and apply knowledge and skills as well as develop independence. Materials contain coherently sequenced, high-quality questions and tasks that integrate reading, writing, speaking, listening, thinking, and language skills. Students answer text-dependent questions and complete tasks within individual texts as well as across multiple texts.

Examples include but are not limited to:

In Unit 1, students "become" one of the three characters in the short story "Cathedral" by Raymond Carver: the wife, her husband, or Robert. Students read through the third section of the book and, as they read, consider how their character would perceive the scene "where two grown men end up drawing in the middle of the night." They describe how their character views the scene, using detailed references/quotes from the text and writing in first person. They repeat this process two more times as the remaining characters, then share the three free-writes with their partners and discuss the similarities and differences of their characters' views.

In Unit 3, students read the novel *To Kill a Mockingbird* by Harper Lee. The "Teacher Pass" for this novel has several tasks that incorporate reading, writing, speaking, listening, and language. For example, in the activity "We Need a Montage!" students read the initial chapters of the book and then watch the opening credits of the 1962 film based on the book. Students take notes as they watch and think about the answers to discussion questions. A few of the sample

questions include “How would you describe the music we hear at the beginning of the sequence? How does the music establish the film’s mood? What other sounds do we hear throughout the sequence? How does each sound help set the tone for the story?” After watching, taking notes, and thinking about their responses to these and other questions, students hold a discussion. Then, they get into groups to create their own opening scene or trailer for a movie based on the book (using technology or on paper); students present their projects to the class. In addition to the product, the students must also turn in a script and an explanation for how their work connects to the novel itself.

In Unit 5, students read the short story “The Lottery” by Shirley Jackson, watch Shmoop’s introduction to the story, and read an encyclopedia entry on Nazi crimes during World War II. Students write an argumentative paragraph with a thesis and rationale for why they think the lottery started and use textual evidence from the story and “from outside research” on history. In the next lesson, students read an article on novelist A.M. Holmes’ personal website discussing “The Lottery,” as well as two other articles that show the audience’s backlash: “What ‘The Lottery’ Taught Shirley Jackson” and “Mental Floss’s Fun Facts About the Short Story.” On the discussion board, students post a response about whether “The Lottery” is “pure shock-and-awe and lacks literary value, or that its literary value outweighs it violence” and respond to at least two of their peers’ views—one agreeing with the view and the other opposing the view. In the next lesson, students listen to an interview with Judy Oppenheimer about Shirley Jackson and take notes using the provided template or any other method with which the student is comfortable. Students then use what they learned earlier in the unit about literary interviews to answer questions about the Oppenheimer interview, such as “What did you notice about the structure of this interview?” and “Does it seem to you as if the interviewer and the interviewee had a good rapport in this interview? Give specific reasons to back up your answer.” Below the answers to those questions, they write a reflective paragraph addressing their personal assessment of the interview as a whole. Finally, students write an interview by choosing one of the authors read in the unit, asking them three questions about their text structure, and writing “short conversational” paragraphs in the manner they think the author would answer. At the end of the unit, students record the interview as if they were on the radio “(Bonus points for using separate voices for yourself—the ‘interviewer’—and the author.)”

3.e.2 Materials provide **spiraling and scaffolded practice.**

- Materials support distributed practice over the course of the year.
- Design includes scaffolds for students to demonstrate integration of literacy skills that spiral over the school year.

Meets: 4/4

The materials provide spiraling and scaffolded practice by supporting distributed practice over the course of the year. The materials include scaffolds for students to demonstrate integration of literacy skills that spiral over the school year.

Examples include but are not limited to:

Students complete sequential lessons that spiral the skills being learned. Learning starts at a base level of text understanding with Freytag's plot diagram and literary elements; students move to more complex skills such as analyzing the author's purpose, point of view, and word choice. They use close-reading strategies and text-analysis activities, comparing different genres and text structures over the course of the year. In addition, supplementary "Essay Labs" guide students through numerous types of essays, including argumentative, analysis, informative, and explanatory. Essay Labs offer scaffolds to support the student's entire writing process: prepare (focus on prompt to create title), plan (develop thesis and gather text evidence), write (draft with organization), and finish (revise and edit).

In Unit 1, students learn about, practice, and apply skills to master "ELA-hood," including grammar, syntax, and diction. Simultaneously, students examine basic, essential literary elements (plot, characterization, point of view, etc.) by reading classic short stories, such as "Cathedral" by Raymond Carver.

In Unit 2, students use classic poems to continue practicing basic literary skills, with a focus on diction and analysis, diving deeply into the question "How can just a few choice words, line breaks, or parallel structural repetitions reveal *worlds* about a speaker's perspective?"

In Unit 3, *To Kill a Mockingbird* by Harper Lee serves as the core text students study; "starting basic through vocabulary and summary," then using their "fancy reading skills to analyze" the

novel form. When students read *To Kill a Mockingbird*, several activities provide scaffolding by offering sentence stems to help students write responses and include evidence from the text.

In Unit 4, the materials delve into the historical, cultural, and social contexts of the featured literary texts. Units 3 and 4 are staggered; when analyzing *To Kill a Mockingbird* by Harper Lee and *The Book Thief* by Markus Zusak, students investigate universal themes and truths about human nature that traverse time and space. Students write a 1200- to 1500-word compare-and-contrast essay focusing on the ways in which Liesel in *The Book Thief* and Scout Finch in *To Kill a Mockingbird* respond to the injustice imposed on them. Students must include at least three quotes from each book and at least two quotes from outside, historical sources; they orient their literary analysis within the time and space of Holocaust-era Germany and the Jim Crow South. Also in Unit 4, students "dig deeper into the finer aspects of the novel," moving beyond simple plot elements to motif, symbolism, and themes in *The Book Thief*.

In Unit 5, short stories by Jack London, Ray Bradbury, and John Steinbeck are analyzed. Students revisit skills, such as text structures, that they acquired in Unit 1 while studying Raymond Carver's "Cathedral" and other featured short stories.

In Unit 6, students analyze text structure and learn "the virtues of gestures, stage directions, prompt books, and costumes" by reading selections from plays like *The Crucible* by Arthur Miller and *Romeo and Juliet* by William Shakespeare.

In Unit 7, in "Breaking News!" students practice skills they learned in the earliest units; they locate five different newspapers and spend time reading them, analyzing the text as well as the text structure, noticing what they contain, how they are set up, etc. There are questions to guide the students: "What sections does the newspaper have? What kinds of stories are on the front page (or homepage, if you're online)? Does it focus on local or national issues? What kinds of images are there? What are the headlines like?" After spending time thinking about these questions, students advance their writing skills by creating their own mini-newspapers, using the papers they explored as mentor texts. In addition, in Unit 7, students put their analysis skills "to the test" with nonfiction forms such as essays and speeches. Students also practice the art of persuasion using "new rhetorical and slant tricks provided by Shmoop."

In the final unit of the course, students read the novel-length nonfiction text *The Immortal Life of Henrietta Lacks* by Rebecca Skloot and apply all the skills acquired to "inspire poetry, blog posts, and even a research paper."

5.1 Materials include **supports for students who demonstrate proficiency above grade level.**

- Materials provide planning and learning opportunities (including extensions and differentiation) for students who demonstrate literacy skills **above** that expected at the grade level.

Meets 2/2

The materials include supports for students who demonstrate proficiency above grade level. Clear, intentional learning extensions and challenges for students demonstrating literacy skills above grade level are found in the "Teacher Notes" provided with each unit activity.

Examples include but are not limited to:

In Unit 1, students are introduced to point-of-view narration. In the activity "From Snoring to Not-So-Boring," students rewrite text in order to present it from a different perspective. Coupled with this text are "Teacher Notes" detailing how to extend the activity, such as allowing students to rewrite the passage from several different perspectives (e.g., the President of the United States, their grandfather, a soldier serving overseas, Dr. Seuss) and their own perspective. In a different lesson, students explore irony in one of Flannery O'Connor's short stories, "A Good Man is Hard to Find." Students write an analysis addressing the following questions: "What is ironic about this story? Find at least five specific instances of irony straight from the story to include with your answer." "What do you think O'Connor's meaning in writing this story was?" Students who demonstrate literary skills above grade level can "include literary criticism and outside quotations about O'Connor's use of irony in their piece."

In Unit 2, students read two or three of the following artes poeticae: Archibald MacLeish's "Ars Poetica," Charles Bukowski's "So you want to be a writer," Emily Dickinson's "There is no Frigate like a Book," and William Carlos Williams's "The Uses of Poetry." Next, they write their own artes poeticae based on information read and their personal opinions of poetry. For the activity extension, students who demonstrate proficiency above grade level can "pick their favorite poem from the reading and explicate it, line by line."

In Unit 4, students use *The Book Thief* by Markus Zusak to explore motifs. As students read parts 4 and 5, they answer comprehension questions. A possible extension for students performing above grade level is to write thorough responses, adding imagery and making predictions about the novel. Next, students examine the motif of the number 13 in the text,

with an extension for students performing above grade level to research the significance of the number 13 in Nazi-occupied Germany. Students create lists about what books represent in the novel by brainstorming; an extension for students performing above grade level is to write longer analyses, think of rationales as to why someone would use a book motif, and examine the role of books in other Holocaust literature. At the end of the unit, further opportunities for students to challenge themselves beyond grade-level assignments include writing a 1200- to 1500-word compare-and-contrast essay on the focal text, incorporating imagery, advanced vocabulary, and specific literary terminology.

In Unit 5, students write an argumentative paragraph about whether or not they agree that "There Will Come Soft Rains" by Ray Bradbury is about people. They post the paragraph to the class discussion board and respond to their peers' paragraphs. A possible activity extension for students performing above grade level includes arguing both sides, using "sufficient evidence to make either argument plausible" as well as writing a futuristic story that takes place on a typical day.

In Unit 7, students research Patrick Breen and the Donner Party. They choose a character and compose a diary entry as that person. They then rewrite the entry as a relative of their chosen character and write a reflective author's statement explaining why the changes were made in the rewrite. Students performing above grade level can write a longer piece from the perspective of Patrick Breen's wife or one of his children; they may also look at the website "Letters of Note" and "discuss the difference between diaries and letters as nonfiction sources."

In Unit 8, using evidence from *The Immortal Life of Henrietta Lacks* by Rebeca Skloot, students write informative text—a fictitious letter from Henrietta to Dr. George Gey "in response to what he did to and because of her." The extension for students performing above grade level is to present information in support of as well as against what Dr. Gey did and write a response from Lacks to Gey or debate either side of the issue in front of the classroom.

5.2 Materials include **supports for students who perform below grade level** to ensure they are meeting the grade level literacy standards.

- Materials support distributed practice over the course of the year.
- Design includes scaffolds for students to demonstrate integration of literacy skills that spiral over the school year.

Meets 2/2

The materials provide extensions and differentiation, including planning and learning opportunities, for students who perform below grade level to ensure they are meeting grade-level literacy standards.

Examples include but are not limited to:

At the end of most activities, the "Teacher Notes" provide instructions on ways to differentiate learning for students who perform below grade level to assist in their learning.

In Unit 1, students practice writing sentences connecting two clauses using coordinating and subordinating conjunctions: *whenever*, *until*, *because*, and *or*. To differentiate for students performing below grade level, sentences are provided, and students identify changes made in the sample answers and discuss why the change was made; this activity can be done orally or in writing.

In Unit 2, students read "Theme for English B" by Langston Hughes and complete a free-write, answering questions such as "What's this poem about?" and "How does it make you feel?" Students then close read the poem bit by bit; after each excerpt, they write their response to a question guiding them to "form a picture in [their] minds of who's talking and what he's all about." Differentiation for students performing below grade level includes answering questions "on the discussion board or in a class wide discussion." They can read the "Learning Guide" before answering the questions and use pictorial representations instead of writing.

In Unit 3, students explore new vocabulary they encounter in *To Kill a Mockingbird* by Harper Lee by choosing at least ten "new-to-you" words, looking up the definition, and using Shmoop's DIY flashcard feature. To differentiate for students performing below grade level, the materials suggest choosing fewer than ten words and creating a pictorial representation of them.

In Unit 4, students write a 1200- to 1500-word compare-and-contrast essay on *To Kill a Mockingbird* by Harper Lee and *The Book Thief* by Markus Zusak. Differentiated assignments include creating a compare-and-contrast poster and a collage of quotes that convey the theme of injustice found in both texts.

In Unit 5, students read "The Spot," a short story by Jack London. Students read additional information provided by the curriculum about how time can affect the setting and then, from an internet search, select a picture they believe represents the setting of the short story. Rather than searching for pictures, students performing below grade level receive already-printed images and pair quotes from the text with each image to create an annotated visual.

In Unit 6, students examine body language and how actors in plays convey characters' feelings using gestures/actions in addition to the words spoken. They write down the emotion they think may be represented by a given gesture such as furrowing your brow or avoiding eye contact, then examine a scene from Act 3 in *The Crucible* by Arthur Miller, writing their thoughts on the characters' emotions/feelings. Students performing below grade level watch the teacher demonstrate gestures and/or body movements and discuss what they think he/she might be feeling in the moment. The students can then physically act out this scene. Later in the unit, students write a short story of 500–1000 words, based on a specific scene either in *The Crucible* or in *Romeo and Juliet*. Instead of writing their adaptation, some differentiated suggestions include creating a pictorial, musical, video, or poetic representation of their chosen scene. The Teacher Guide also suggests teachers allow students performing below grade level to create an adaptation in any other mode or media if it can be completed within two days.

At the end of Unit 7, students write a nonfiction descriptive piece based on a personal experience, using three of the five formats studied in the unit ("a (short) memoir, a nonfiction news article, diary entries, an essay, a speech"). The project must include the three elements of the "rhetorical triangle": ethos, pathos, and logos. Each element must be supported by "a bare minimum of at least three examples of each and be 1000–1200 words long." Students then annotate the entire piece, proving their use of different rhetorical devices such as anecdote, understatement, anaphora, and aphorism. Those below grade level can reduce the word count or only submit the story "through one or two structures rather than three." Another adjustment for students below grade level is to work with a partner, orally sharing their stories and providing feedback to each other.

In Unit 8, students write a character analysis of Rebeeca Skloot, the author of *The Immortal Life of Henrietta Lacks*, based on phrases or sentences from the sections of the book they have read so far that help them get to know her "character." Students performing below grade level can

“make a ‘Wanted’ poster for Skloot based on characteristics they've learned about her to this point,” using characteristics they have chosen or ones suggested by the materials.

5.3 Materials include **supports for English Learners (ELs)** to meet grade-level learning expectations.

- Materials must include accommodations for linguistics (communicated, sequenced, and scaffolded) commensurate with various levels of English language proficiency as defined by the ELPS.
- Materials provide scaffolds such as adapted text, translations, native language support, cognates, summaries, pictures, realia, glossaries, bilingual dictionaries, thesauri, and other modes of comprehensible input.
- Materials encourage strategic use of students' first language as a means to linguistic, affective, cognitive, and academic development in English (e.g., to enhance vocabulary development).
- Vocabulary is developed in the context of connected discourse.

Partially Meets 1/2

The materials include some support for English Learners (ELs) to meet grade-level learning expectations, such as summaries, pictures, realia, and glossaries; also, there are opportunities for students to learn and use new vocabulary in the context of connected discourse. The materials provide limited accommodations for linguistics (communicated, sequenced, and scaffolded) at various levels of English language proficiency as defined by the ELPS. The materials do not encourage strategic use of students' first language as a means to linguistic, affective, cognitive, and academic development in English.

Examples include but are not limited to:

The materials provide opportunities for all students to study language, but the activities are not intentionally designed or scaffolded for EL students. The lessons and activities throughout the materials suggest instructional supports for students; however, the materials provide very few supports designed specifically for ELs to meet grade-level learning expectations.

In Unit 1, students study the content and form of literature, focusing on what the text says and how the text says it. The materials provide guided, sequenced steps to read and understand how informal and formal diction affects the tone of the text and the ways writers use syntax to create phrases and clauses. Students learn the process of "five tricks for word sleuthing" to determine the meaning of unfamiliar words. The sequenced steps support students in utilizing "context, morphology, position of the word, articulating articles, and the use of analogies" as

they learn to construct meaning. Students also break down words via the use of scaffolded questions that guide them in their word deconstruction in order to arrive at the history, roots, and meaning of words. While these steps support all students' study of the language of the text, teachers are not provided guidance on how to specifically support the development of English Learners.

Some lessons and activities incorporate academic vocabulary and content vocabulary in appropriate contexts. Unit 2 focuses on poetry lessons, which could hone the auditory awareness in ELs by attuning their ears to the musical patterns in poetry. One activity, "The Importance of Spelling," quotes a reading specialist, Susan Jones, who has said, "Spelling is the foundation of fluency." This lesson also features a video lecture on spelling and vocabulary, in which several academic words are used in their appropriate contexts; closed captions, visual images, and cartoon representation could support EL students' vocabulary acquisition. The materials also provide several examples of tricky spelling words, so that students can master such words as *simile* and *rhyme scheme*; this lesson is followed by "Unscrambled Eggs," an activity in which students unscramble the content words and provide their definitions. While these steps support all students' study of academic vocabulary and content words, teachers are not provided guidance on how to specifically support the development of English Learners.

Some lessons and activities provide multiple modes of comprehensible input in the forms of audio/video, pictures, and glossaries. For example, one activity in Unit 2 introduces mnemonics with a picture of a rainbow next to "Roy G. Biv," which helps students know the rainbow's color order. In addition, the next activity teaches the prefix *homo* in relation to *-nym*, *-phone*, and *-graph*. Students work through sentences containing pairs of words and decide if the pairs are homonyms, homographs, or homophones. "Which is Witch?" is another activity that delineates how to differentiate confusing words such as *accept* and *except*, by providing mnemonic devices.

In Unit 5, students practice speaking and listening skills first, and then use guiding questions to help them analyze the content and understand rhetorical awareness by watching an interview with Judy Oppenheimer, the biographer of Shirley Jackson (the author of "The Lottery"). This interview is described as an "easy conversation" as well as "informative and fun to listen to." After watching, students choose one of the short-story writers they have studied in Unit 5 and write their own interview questions. This activity helps students develop oral, auditory, and writing skills and allows them to move from conversational writing to semi-formal diction in a professional/academic setting.

Some scaffolds are embedded into parts of the lesson; for example, in Unit 5, while reading the focal text, “The Spot” by Jack London, students are provided with examples of how time includes more than the time of day or year. The materials reference *Beowulf*; the title *Beowulf* is hyperlinked to a Shmoop video that provides a video summary of the text. Note: Videos accessed through hyperlinks include closed captioning, but the closed captioning does not always match the spoken words. The *Beowulf* link also includes an option for a summary of *Beowulf* in Spanish. These types of scaffolds are embedded for referenced texts. Readings also contain bolded terms followed by the definition (e.g., *parallel structure*, *flashbacks*).

6.1 Materials include **assessment** and guidance for teachers and administrators to **monitor progress** including how to interpret and act on data yielded.

- Formative and summative assessments are aligned in purpose, intended use, and TEKS emphasis.
- Assessments and scoring information provide sufficient guidance for interpreting and responding to student performance.
- Assessments are connected to the regular content to support student learning.

Partially Meets 1/2

The materials include assessments for teachers and administrators to monitor progress but do not include guidance on how to interpret and act on data yielded. The formative and summative assessments are aligned in purpose, intended use, and TEKS emphasis. The assessments and scoring information do not provide sufficient guidance for interpreting and responding to student performance. The assessments are connected to the regular content to support student learning throughout the materials.

Examples include but are not limited to:

The “Teacher Introduction” to the materials includes a downloadable “Curriculum Map” with an interactive year-long syllabus and an alignment chart between the units/lessons and the TEKS, titled “Proclamation 2020 Breakout—English I.”

The unit introductions outline numerous opportunities for formative assessments, such as reading-comprehension quizzes, participation/completion activities, and discussion board activities. In addition, teachers can click on “View Gradebook” and customize the class roster, assignment, discussion board, and emailing. This ancillary link allows teachers to scaffold students’ mastery of content or mandate the completion of a lesson before students can gain access to the subsequent course material. Teachers can also individualize students’ access to the formative and summative tests by locking or unlocking tests. These multiple-choice quizzes and tests provide immediate feedback to students and may serve as formative-assessment tools for teachers. Some activities and lessons are only for participation/completion grades. There are also multi-layered, lengthy projects, used as summative assessments, with explicit and intentional TEKS alignments.

The materials include a grading-rubric template on each page containing a written activity or assignment. For example, an activity in Unit 6 includes scoring criteria as follows: **"**Evidence/ Support" (10 points); "Content Understanding" (10 points); and "Style" (5 points). A breakdown for the expectations with corresponding points values is provided.

The assessments contain scoring information that provides guidance for interpreting student work, but sufficient guidance for responding to students' performance was not found. For example, once the students upload their completed handouts and written responses to questions, teachers have a rubric to score the writing. The rubric is clear about what score to give students based on their work, but there are no notes for teachers to use to understand what to do with the students' scores, how to support student growth, how to group students during a re-teach, or what a re-teach might include. The teachers are able to interpret the work but are not given the tools to know what to do with interpretations of the work.

In Unit 1, students focus on skills related to short stories, paying attention to the ways point of view affects a story. The materials formatively assess through checks for understanding throughout, and students demonstrate mastery with various activities; for example, in "Defining Moments," students use context clues and word endings learned thus far in the unit to determine meaning. As the lesson closes, students complete test prep as a final review of learned skills prior to the summative assessment.

In Unit 5, there are three "major" assessments, formative and summative, that are aligned in purpose, intended use, and TEKS emphasis. For example, students read "The Lottery" by Shirley Jackson and complete several assignments along the way that are scored using rubrics, such as writing an argument about why "The Lottery" was written in the first place. Students read informational texts, decide what structures worked best to convey the information, and post their responses on a discussion board where they can respond to other postings. The final major assessment includes synthesis, research, and creative writing and is connected to the entire unit. Students use notes from their readings to write questions and then write answers from their chosen author's point of view.

6.2 Materials include **year-long plans and supports for teachers to identify needs of students and provide differentiated instruction** to meet the needs of a range of learners to ensure grade-level success.

- Materials provide an overarching year-long plan for teachers to engage students in multiple grouping (and other) structures. Plans are comprehensive and attend to differentiation to support students via many learning opportunities.
- Teacher edition materials include annotations and support for engaging students in the materials as well as support for implementing ancillary and resource materials and student progress components.
- Annotations and ancillary materials provide support for student learning and assistance for teachers.

Meets 2/2

The materials include overarching year-long plans and supports for teachers to identify students' needs and provide differentiated instruction to meet the needs of a range of learners for grade-level success. Teacher materials include annotations and support for engaging students in the materials as well as support for implementing ancillary and resource materials. Teachers are able to monitor the progress of students via the gradebook component. Annotations and ancillary materials attend to differentiation to support a wide range of student learning and assistance for teachers.

Examples include but are not limited to:

The course is divided into eight units; the units are divided into lessons; and the lessons are divided into three parts: introductions, readings, and activities. At the end of most activities, the materials provide a grading rubric detailing the elements needed to meet the requirements for mastering the skills practiced. In addition, teachers can find options for differentiating instruction for a variety of learners. Many of the content-based activities are on the discussion board; an ancillary link provided by Shmoop helps teachers facilitate and track students' activities.

The materials provide a "Teacher Pass" for the core texts, which includes lessons corresponding to the text, general activities that can be used with any text, essay/discussion questions, reading quizzes, background information about the texts, and challenges/extensions. Additional materials include "Literature Guides" (summaries of required texts); a "Literature Glossary"

(definitions of literary terms); “ShmoopTube” (videos on various topics); “Learning Guides” (resources that help students “whenever [they] come across a text that’s giving [them] some trouble” and when they need help with “How to Read a Poem”); biographies (information about the authors); “Essay Lab” (“sites for writing every. Type. Of. Essay. Ever. (Well, almost.)”); worksheets/templates for note-taking; and a live link to Purdue University’s “Online Writing Lab” (OWL) for any support not found in Shmoop’s materials.

The materials also provide teachers with comprehensive plans that contain suggestions for differentiation and extension in the “Teacher Notes” for each unit. This tool, at the bottom of each activity, suggests ways to introduce the activity, ways to score student work, and ways to differentiate for students performing below or above their grade level. Here, for each activity in each unit, teachers can find two ways to introduce the activity, whether in person or online via an online classroom. Suggested extensions offer students opportunities to interact with others by posting their work to various sites such as Goodreads. The discussion boards allow teachers to engage students in virtual classroom discussions with each other, whether in responding to a question, commenting on work that has been posted, discussing texts read or videos watched, and so on.

There is also an ancillary portal called the “Let’s Conquer ELA Dashboard,” which offers content-based, text-based practice questions, videos to watch, and review questions for students to master to conquer ELA contents. These series of tasks function like a game; students get a star for every correct answer, level up by getting three stars in a row, and level down if they answer wrong. Teachers can open different testing windows and single out individual students for customized test-taking. Teachers can also customize the test-taking environment in the “Gradebook” by prescribing different due dates and creating different student groups for customized test-taking settings.

6.3 Materials include **implementation support for teachers and administrators.**

- Materials are accompanied by a TEKS-aligned scope and sequence outlining the essential knowledge and skills that are taught in the program, the order in which they are presented, and how knowledge and skills build and connect across grade levels.
- Materials include additional supports to help teachers implement the materials as intended.
- Materials include additional supports to help administrators support teachers in implementing the materials as intended.
- Materials include a school years' worth of literacy instruction, including realistic pacing guidance and routines and support for both 180-day and 220-day schedules.

Partially Meets 1/2

The materials include implementation support for teachers, including provided time frames for each unit and essential knowledge and skills taught in the program. However, materials do not include a TEKS-aligned scope and sequence, and no supports are available for administrators to support teachers with implementation. The materials do not give guidance specifically for 180- or 220-day schedules.

Examples include but are not limited to:

The syllabus for English I includes an introduction with a unit breakdown and the standards covered throughout the units. There is a link to a scope and sequence outlining the essential knowledge and skills that are taught in the program and the order in which they are presented, but the scope and sequence is not TEKS-aligned and does not clearly define how the knowledge and skills build across content and grade levels. The materials do provide a document titled "Proclamation 2020 Breakout—English I" that includes information about alignment with the TEKS; it is ordered by TEKS instead of by the order in which the standards are addressed in the units in the materials.

The English I overview includes tabs with information about the course for both students and teachers; however, there is no tab with information for administrators. The teacher resources include a video with instructions on how to use a Shmoop course, including a demonstration of how to navigate the course, set up classes, assign activities, and maintain a gradebook with live data. There are also curriculum maps that give teachers a daily map of the lessons, readings,

assigned activities, and corresponding aligned standards. The materials provide teaching guides for some novel studies, including a breakdown of addressed standards.

English I includes eight units of instruction during the school year with annual and semester-length syllabi and curriculum maps that detail the number of lessons and hours for each unit. For example, Unit 1 ("The Long and Short of It") includes 29 lessons for approximately 29 hours of instruction. However, there is no pacing guide for a 180- or 220-day annual schedule.

Teachers have access to technical support via email as well as a link to frequently asked questions, such as "How do I set a due date for an exam?" "How do I grade an activity?" and "How do I customize my course content?" Answers include step-by-step instructions, including screenshots when appropriate.

In the teacher-facing introduction for each unit, the materials include links to "Texts and Topics" for the unit, "Background and Context" about texts within the unit, "Worksheets and Templates," essay labs, and descriptions of major assessments within the unit. Linked resources include guidance on how to implement activities, differentiation and extension scaffolding suggestions, and rubrics to support scoring students' work.

6.4 The visual design of the student edition (whether in print or digital) is **neither distracting nor chaotic.**

- Materials include appropriate use of white space and design that supports and does not distract from student learning.
- Pictures and graphics are supportive of student learning and engagement without being visually distracting.

Meets 2/2

The visual design of the digital student edition is neither distracting nor chaotic. The materials include appropriate use of white space and design that supports and does not distract from student learning, and the pictures and graphics present within the student edition are supportive of student learning and engagement without being visually distracting.

Examples include but are not limited to:

The student edition's content and its display have been optimized on three quarters of the screen and allow enough white space for visual ease while streamlining navigation between lessons. The background color of the pages is white; on the pages that have a great deal of text to read, font is appropriately sized, and there are no other colors or images on the page to distract from the reading. Other pages contain videos students can click on that support what they are learning or reading on that page; they also contain hyperlinked words, which appear in light blue and offer links to resources to support student learning for that page—like definitions, links to context on the reading, images, videos, etc.

Every time the student logs onto the platform, they are asked, "Where would you like to go?" and can choose one of the following options: "Take me to the last page I was on. Take me to my next activity. Let me choose." The materials are easy to navigate and promote student engagement and curiosity.

Pictures and graphics on the platform align with the intended objective of the unit. Some images are thumbnail sized and others are larger; however, the larger images enable easy reading and do not visually clutter the page. Pictures and graphics are supportive of student learning and engagement. For example, in one lesson in Unit 6, a unit about theater, there is a picture of the inside of a theater in the top left corner of the page that supports what students

are reading and is positioned in a way that does not distract, interrupt, or take away from the text. The next page students see, once they select the link to move to the next page, is a lesson where they must read quite a bit of text; there are no pictures or graphics on the page, but there are some words that are light blue, indicating embedded hyperlinks. Students can choose to select these or not; if they do, they are taken to places such as the Shmoop "Literature Glossary," websites that give more information on the word selected, dictionaries that define the term selected, videos that give more information or exemplify the term selected, etc.

Students can move to the next page or the next part of the assignment by clicking on a link that is available at both the top and the bottom of the page. If the page does not contain an activity that must be turned in, the student can move on by selecting a box that states "I'm done with this page," in order to enable the link to move on to the next page in the materials. If there is an assignment due, students must upload it before the link is enabled. The materials are easy to navigate and are filled with extras that support students and do not take away from content being presented.

6.5 If present, technology components included are appropriate for grade level students and provide support for learning.

- Technology, if present, supports and enhances student learning as appropriate, as opposed to distracting from it, and includes appropriate teacher guidance.

Not scored

Technology components included are appropriate for grade-level students and provide support for learning. Technology supports and enhances student learning, as opposed to distracting from it, and includes appropriate teacher guidance.

Examples include but are not limited to:

Shmoop contains an online platform that provides technology-based learning, which essentially provides a virtual classroom experience for students. Students read instructions; access materials such as graphic organizers, note-taking templates, videos, glossaries, and dictionaries; write responses and essays; submit assignments; and complete quizzes and exams.

Courses are designed by unit, with engaging lessons that utilize many media sources and give students opportunities to complete and submit activities online. Additionally, online assignments allow for students to respond on a blackboard, which facilitates student discourse. Media sources and images are age-appropriate, providing extensions to the learning. Each lesson within the unit is a progression of the objective and chunks learning in a manner that guides the teacher through the complete gradual release of learning.

There are several resources attached to the lessons and reading via hyperlinks, such as a “Literature Glossary,” “Shmoop Text Introductions” (summaries of texts read, with hyperlinked terms that lead students to materials to exemplify and define the linked terms), external websites, videos, etc. There are embedded videos in the lessons; students can watch these while they are on the pages of the lessons. “Teacher Notes” guide teachers and support them with the use of the technology, including when to use certain features, like the “Discussion Board.”